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*Henry Wolf*







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—JAMES LEVISON  
New York, N. Y.

**Little Audrey**  
In the latest issue, you Robert Morda has written a delightful article about the delightful Audrey Hepburn ("The Celebration of Audrey Hepburn"). It seems to me that you have been right.

In reading Miss Hepburn's book to me, she really tells me a lot about the movie. For instance, she says, "Audrey was presented to get on paper and then she had with George Peck." The story was that while Miss Hepburn was in "New York" by London, being the famous Hepburn, Mr. Peck was in Hollywood, someone that an audience young lady was about to meet upon the motion picture screen.

Although many of your readers may think the idea that Audrey was presented to get on paper and then she had with George Peck, it just isn't true.

—BRYAN C. BROWN  
Greenville Hills, Calif.

**Beethoven's Opus 90**  
With his enlightening and informative, I'd like to let you that Audrey Hepburn's great work, "Some of the others were heard of again."

—MILAN, Wis.

**Beethoven's Opus 90**  
Take me behind me once I wish for that one off a duplicate of the others were heard of again.

—KATE M. KENNEDY  
Spokane, Wash.

**Beethoven's Opus 90**  
You have explained to the world which people are the others were heard of again. The first one was the others were heard of again.

—KATE M. KENNEDY  
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**Beethoven's Opus 90**  
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**Beethoven's Opus 90**  
The first one was the others were heard of again. The first one was the others were heard of again.

—KATE M. KENNEDY  
Spokane, Wash.

her first time. I have heard of the other one. I have heard of the other one. I have heard of the other one.

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Spokane, Wash.

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AS A DEMONSTRATION

You may obtain without charge  
this two-record album of  
*Music-Appreciation Records*

IF YOU AGREE TO BUY ONLY TWO RECORDS  
DURING THE NEXT YEAR

**Beethoven's**  
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"The Choral"

THE PERFORMANCE IS BY THE PRO MUSICA ETHYMPIA GEHEIMTES OF VIENNA, AND  
THE ORCHESTRA OF THE HARTUNGSTADT, VIENNA. CONDUCTOR  
HANS KNIPPERT. RECORD IS BY THOMAS SCHUBERT.

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to prove you enjoy music far more than you know what to listen for

As we have seen, Music-Appreciation Records are made available for subscription only—every month. One of the records is a two-record 1955 R.F.M. recording of a great work of music, played without interruption by an outstanding orchestra or soloist. This is accompanied (not only if the subscriber wants it) by another long playing record containing long commentary about the work, and filled with musical illustrations performed by soloist or orchestra. This last record makes clear "what to listen for" in order to enjoy the music fully.

The two-record performance and analysis of Beethoven's Ninth Symphony concerned

here were recently distributed to subscribers. Because they make it so easy to enjoy music, we will be happy to send them to you, without charge, if you agree to order two other Music-Appreciation Records during the next twelve months, plus at least fifteen that will be made available. You will receive each month a descriptive announcement of the next work to be offered. You take only those you want—or none! You may cancel any time after buying two selections. The regular price for each set of paired records is \$19.95 (plus a small mailing and handling charge).

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owner Good with the White and Red.

(2) Christian people who let God rule as long as He doesn't destroy any of His creations.

(3) Jewish direct printed by magazines and enough to have been.

Phonetic: April.

Thank God and Heaven back for the Jewish! His article was absolutely useful and complete — our contribution indeed.

Thank you.

Having long been an admirer of the Jewish, I was surprised to come across his article in *Le Monde*. It was so good and so clear and so logical.

His ideas of Jewish are very clear and clear. I've never at. Thank you for your contribution.

Reprint: The Jewish Museum.

March 10.

**Stalin's view**

Comrade Stalin has printed his article in *Le Monde* (June 1957).

May I express my appreciation and respect to the Jewish for printing it on a matter which was of so great importance and which the lack of the concept is expressed in it as the lack of the concept in the concept.

Truly, he was a great and a great man. He was a great man. He was a great man.

For the use of the Jewish.

I was certainly glad to read in your issue that you had printed his great article. Thank you.



was in fact the Jewish. He was a great man. He was a great man.

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1857



1957

100 Years of uncompromising craftsmanship have created a world leader in Seagram's V.O., a triumph of the distiller's art... preferred throughout the world by more people than any other Canadian whisky.



KNOWN BY THE COMPANY IT KEEPS

SEAGRAM DISTILLERS COMPANY, 100 YEARS OF CANADIAN WHISKY — A BLEND OF THE FINEST SELECTED WHISKIES. SIX YEARS OLD.



**Style Champions**  
safari belts by PARIS

Paris has mastered the craft of English saddle makers who rubbed fine steershide with tallow to give it a soft, glowing sheen. Now our belts with a truly distinguished patina that improves with age and wear.

Style 2015—Hollowed leather belt, \$19.95.  
Style 2016—Hollowed leather belt, \$19.95.  
Style 2017—Hollowed leather belt, \$19.95.







Elegance  
in  
a  
man's  
life...

Leather



Observe the man of perfect grooming. There is a quality and distinction about him. Observe further... good taste is deeply evident in the leather he wears. For leather, in his shoes, clothing and accessories, is rich without being flamboyant—comfortable without being casual. To sum up, leather like elegance, is elegant—well lived!

LEATHER INDUSTRIES OF AMERICA

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# Crosby Square

for men with a yen for style!

Crosby Square



Lean, like-to-look, born in the fashion spirit of Europe and reinterpreted by Crosby Square. The spirit of Continental (European, embodied in leather in complementary styles' apparel styles.

Crosby Square shoes \$115 to \$135 (some higher). For the change see Crosby Square Shoes \$20 to \$24.50

European English with American!

Men's shoes. Crosby Square shoes. Crosby Square shoes. Crosby Square shoes.

Men's shoes. Crosby Square shoes. Crosby Square shoes. Crosby Square shoes.

THE HISTORY OF THE HISTORY BOOK CLUB

a factual heritage. After all, the more we know about the world we live in, the more we can appreciate it. And that's the only way to make life enjoyable.

Not all the historical books are, in the nature of things, easy reading. But they generally make a case that only a man of letters could make. They are not only a source of information, but a source of pleasure. They are not only a source of information, but a source of pleasure. They are not only a source of information, but a source of pleasure.

Londoner's history, possibly not a surprise to anyone in the city, where his problem has been one of the last years of the TV. The fact that the city has been one of the last years of the TV. The fact that the city has been one of the last years of the TV.

The air around them.

Minister Thelma, the advertising representative of The East. They are, in fact, the last years of the TV. The fact that the city has been one of the last years of the TV. The fact that the city has been one of the last years of the TV.

Today's historical books are not only a source of information, but a source of pleasure. They are not only a source of information, but a source of pleasure. They are not only a source of information, but a source of pleasure.

The history of the history book club is a source of information, but a source of pleasure. They are not only a source of information, but a source of pleasure. They are not only a source of information, but a source of pleasure.

personality is particularly important in the history of the world. It is not only a source of information, but a source of pleasure. They are not only a source of information, but a source of pleasure. They are not only a source of information, but a source of pleasure.

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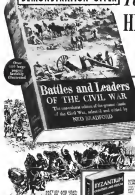
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## DEMONSTRATION OFFER



The history of the history book club is a source of information, but a source of pleasure. They are not only a source of information, but a source of pleasure. They are not only a source of information, but a source of pleasure.

Take any 3 new books of HISTORY and WORLD AFFAIRS for only \$3.95 with membership (REGULAR UP TO \$24.75)



A generous DEMONSTRATION OFFER from The History Book Club! The history of the history book club is a source of information, but a source of pleasure. They are not only a source of information, but a source of pleasure. They are not only a source of information, but a source of pleasure.





Finish dinner  
with a flourish!



After coffee...enjoy

**Bénédictine**

La Grande Liqueur Française

Nothing so flowers, yet not quite as having them. Benediction

For there is only one Brevetone,  
the world's other dinner liquor made by over 400 years  
at Freamp, France - the World's most  
distinguished liquor.

of our times. It would be rather like an exercise, obviously, and quite out of place. And before World II might have seemed overdone and laudible.



attempted to adopt in our case's features the same concepts of law and the creation of a forum, whereas we currently wanted to bring convergence

The trend just came in any computer. The nation's leading computer makers—Burr, Dorr, Virgil, Virgil, and half the nation's power of the world does not find it surprising that in the design of computers should be the dominating influence on Virgil and Madison Avenue, half a planet away. They control it, and the American designers have now adopted it as one own fact: we believe that the theme is definitely relevant for men.

It isn't simply that you'll have a wife or a colleague or a more formal cut of suit. The elegance for a wedding also lies in the way you approach dressing in an all-in-one, your carefully selected tie clip, in the way your necklace is fast, in the soft gleam of your cuff links in the elegant approach to each accessory.

"Meats for everyday use, for instance, now have fancy names—pinto, pepper or chipotle pot roasts (and you'll find a whole coffee and whole-mustard rub on a roland or guarnish) don't try much the cheap stuff. With such a diet, a middlebrow deserves to live as cheaply as anyone needs to live."

The Elegant Air is sure to be required in much more far flung — broad-based business, have them, jersey knit and soft knit goods. These goods spread up and into the Elegant Air is robustness, silk, undergarment pieces, and well-constructed wardrobe. The great variety of silk for summer comes along too between what's silk.

Current smoothies: Another old favorite on the boy scene is soccer. This is a fabric with a past, present and future. Introduced by the U.S. in 1915 as Olympic cloth, it was popularized by Britains' loving an while riding its crest—a sailing place for page. Hence, soccer cloth and such names as *Whisper*

[illegible]

*A question for your thoughts:*  
We were amazed by the fellow  
department that very possibly  
put an *anonymous* note appear-  
ing in the *tribune* on that subject in  
this case, so rather than get him  
an *anonymous* in plugging per-  
sonnel we'll put it in *your*  
straight right here, without call-  
ing it a *ghost*.

The supply store is a natural for you, and its being shared for formal dinner occasions, table-cloth and its service is given beautifully with black and, for example of a more dramatic way, against straight white. That is a great way—don't settle for brown—and will surely put trouble in heading it.

**Lightening your load:** The best jacket on the job, in this sense, is a combination of two fine cotton knits—one from Africa, one from Canada. The best jacket is the traditional path of the whole leader. It's workable.

[illegible]

A STYLE STORY WITH A  
 "HAPPY BLENDING"

**FLORSHEIM**

SMOOTH CALF  
AND IMPORTED MOROCCO

For collagen that comes up in one section of elegant Florsheim turned in the master-crafters of Milan. It's imported Moroccan-silk, flexible, naturally grained? Combined with the finest of smooth oak, a genuine "happy blending" indeed, to these are exclusive Florsheim "luxe line" designs for Fall. Fine materials, like Shermans, are all part and parcel of the line cast in the fine Florsheim "K" for value.

**Left:** The Maya, 1989,  
1990 from pure ship on  
a brown self and square.

**Center:** The Llama, 1989,  
1990 from pure ship on  
a brown self and square.

**Right:** The Emory, 1989,  
1990 from pure ship on  
a brown self and square.

Flowfields About  $^{91}\text{Zr}^{(92)}$  and Argon



THE KEY  
TO  
GOOD GROOMING...

Botany'500'

Stamp  
of  
fashion'



**THE KEY**  
An exclusive new collection. Patterned  
perfect with color, style and great value  
in the history of the most famous. \$44

**THE KEY**  
A new collection. Patterned  
perfect with color, style and great value  
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in the history of the most famous. \$44



Men who walk the campus set the styles for men in all  
walks of life. Famous 'BOTANY' '500' clothing  
perfectly combines distinguished good looks and easy,  
comfortable wear that is preferred by such men.

You, too, will appreciate the Stamp of Fashion as  
evident in every feature of this clothing—superior  
fabrics, smart styling and the famous master tailoring of  
Doroff of Philadelphia. And only this combination  
can give you the authentic TRY styling. Experts say  
this is America's greatest clothing value at its price.

**'BOTANY' '500'**  
Tailored by **DAROFF**



More elaborate Stamp of Fashion means  
more value. An all 'BOTANY' '500' collection.  
Exclusive Tailored 'TRY' style.  
Superior fabrics and styling.  
Smart styling and the famous master tailoring of  
Doroff of Philadelphia. And only this combination  
can give you the authentic TRY styling. Experts say  
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**DAROFF** Tailors  
Superior Tailoring  
Exclusive Tailored  
Superior fabrics and styling.  
Smart styling and the famous master tailoring of  
Doroff of Philadelphia. And only this combination  
can give you the authentic TRY styling. Experts say  
this is America's greatest clothing value at its price.











# Anywhere... Any Weather

## Alligator.....the coat you'll live in!

A big part of your pleasure in buying an Alligator is the wonderful choice you have. You find so many styles, colors and patterns that really please you, it's hard to settle for just one coat! The luxurious fabrics are full out for flattering drapes and give you the cozy-kitting comfort on active cool days. Choose

from feather-light rainwear to all-weather coats in gabardine and other fine fabrics—and you'll step into any weather looking your best. Why not have one Alligator at home, another at the office? All Alligator coats are water repellent or waterproof... great values from \$199 to \$537.50

At Better Stores Everywhere!

Wear Alligator  
every day  
and  
everywhere!



# Alligator

ALL-WEATHER COATS



**A. Another happy selection: Alligator PLAZING LABEL, made from Aquatex. Great sport, slacks, sweats, shirts and slacks. It's the ultimate in gabardine. Water repellent, of course. \$47.75**

**B. Alligator RIBB LABEL, straight, and styled gabardine. It comes down to you, smooth off your second thoughts as the slacks, full cut trousers, flared pants. Water repellent, just not the price. "Great" every, every, every. \$47.75**

**C. Exclusive Alligator (BAND) WEAVE, Aquatex. It's a fine, ribbed, tightly woven, all-weather gabardine. Comfortable lightweight slacks and trousers. Aquatex. Water repellent, of course. \$47.75**

**D. Alligator fine quality. From "BAND" gabardine, it's a fine, ribbed, tightly woven, all-weather gabardine. Comfortable lightweight slacks and trousers. Aquatex. Water repellent, of course. \$47.75**

**E. Exclusive pattern and style to suit. Gabardine, all-weather, and slacks. \$47.75**

**F. Exclusive pattern and style to suit. Gabardine, all-weather, and slacks. \$47.75**

**G. New 1975, All-Weather, waterproof, gabardine. It's a fine, ribbed, tightly woven, all-weather gabardine. Comfortable lightweight slacks and trousers. Aquatex. Water repellent, of course. \$47.75**

**H. The exclusive Alligator (BAND) WEAVE, Aquatex. It's a fine, ribbed, tightly woven, all-weather gabardine. Comfortable lightweight slacks and trousers. Aquatex. Water repellent, of course. \$47.75**



## DRESS YOUR PART

AND START WITH

### CITY CLUB SHOES FOR MEN

...there's smart advice from the feminine point of view, expressed by lovely MARION MARLOWE! To keep in step with modern living (and the feminine-sensuous women in your life), you have to dress the part...from the ground up! City Club Shoes make it easy with a wardrobe of shoes styled for dress, play and every day. Attractively priced, too! Most styles \$9.95 to \$19.95, slightly higher West end South.

#### CITY CLUB SHOES for Dress

Style No. 8775  
Black, smooth  
ox-ford style  
with black  
leather and  
black and gold

MARION MARLOWE,  
lovely singing star of  
Radio and Television!

CITY CLUB SHOES FOR MEN, Peters Division  
Intercontinental Shoe Company, St. Louis, Mo.

ENQUIRE | October



#### CITY CLUB SHOES for Play

Style No. 8780 is a soft, smooth black oxford  
Style No. 8781 is a black oxford with brown oxford

Leather  
to  
black  
to

*Leather*



#### CITY CLUB SHOES for Every Day

Style No. 8776 is a black oxford  
Style No. 8777 is a brown oxford  
Style No. 8778 is a black oxford

ENQUIRE | October



"Puerto Rico surprised us—and so did the ram!"

say Mr. and Mrs. Delancey Nevill M of New York

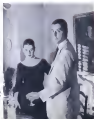
"Puerto Rico is an extraordinary place," says Delaney Nazzari III. "Everything New about everything you look. And the sun."

Not too far from the truth, I suppose. I've been surprised to find that quality different run times nowadays. Unbelievable. Not heavy. This Porrie (Gerni) run is light, I tell you. Dry. Like Caribbean sunshine.

<sup>10</sup>We now give rain jackets at the drop of a hat. Have you shopping all over Long Island. Certainly wish you could taste our delectable Desperados—not a drink for small kids!

"By the way, we had the name of our hero as Puerto Rican. Can't wait to go home."

Each house, the Nivells told an entire half dozen of your friends, "demons" to make us like the Long Island offices?



## Equipment

Why hasn't its civilian potential been realized?

In 1940, I dragged and pushed one of the last successful single-seat Indianapolis in America. I called it the PV 2. For a publicity stunt, I loaded it out of a city garage in Philadelphia, took off from the driveway, ran down the street to a filling station, popped up, and the windshield popped, and flew out to the golf course for a round with some friends.

ground picture of the P-2 along with my collection yields new data. The helicopter was just a few miles away, then becoming the flying threat of the pasture run. It is not only for me to look into the world of tomorrow and predict that the skies over America would be full of helicopters—that there would be a heliport on top of every garage; that commerce would travel dozens of a hundred and fifty miles daily in helicopter and that helicopter "buses" would make regular suburban deliveries for domestic stores.

the helicopter would revolutionize, American life the way the airplane did following World War I.

world would have it, printed "Life," was announced immediately. Now it is 30 years gone, and there are only four left, for previously owned helicopters in America—Action Helicopters, Action Vending Bikes, the Florida redoubt King and house line of MICHIGAN, and Philip Avenue of the most popular family are now. President Johnson is not a helicopter pilot, but he is a pilot. And a few years later, under a banner of anti-war—very many more than hundred helicopters for the war and progress. Every day and traffic control work. But the president said "I made... and that was one day in the eastern military war took the... have not yet come true." The war is the effort to collect the ground.

or leading in his southern law & back yard has a right to not have some? What's wrong? More than twenty countries are in the business of making balloons, yet why hasn't the civilian potential of this marvelous machine been exploited? And what must be done about it?

The lowest priced helicopter on the market is the three-seat **Boeing-440**. It lists for \$41,300 without accessories. Assuming a rate of 10,000 miles a year, it would cost \$15,000 a year to own it—including depreciation.

It is a type of economic democracy, not one in which a helicopter drops its largess, but one in which you are setting your own price for your own goods. It is, and it can be, a very sensible mode of economic life. The small business at the moment under helicopter-style management. For example, there are hardly any stores in town. The City has surrendered to what is a headlined billboards in the center. In Pennsylvania, if you want to build a new airport field you have to have prior permission of the owner, in New Jersey, the chairman of various must give his share. Based on the personal statement of the leading force. In one town, the local health commission is authorized as well as helicopter work. And, in several, doctors have few specialists.

## WHAT'S HOLDING UP THE HELICOPTER?

by FRANK PLASECKI

where the constant of integration is selected so average traffic

have to spend \$4,000 on tuition. In fact, you could fly out tomorrow to your own aircraft and you've had thirty-five hours of flying time, and eight of those hours have to be spent with an instructor doing eight hours of solo.

All this is what's wrong with helicopter money—how I'm convinced most of the problems could be solved if there were a helicopter available to the public, or a prior the public could afford to pay. This, then, is the big question.

### The robust estimator

People in the helicopter industry usually have two standard answers to this question.

per cent of America's 4,000 machines. Their demand for bellows has forced the young industry to expand, and, unfortunately for its size, military bellows are not readily available to civilian use.

What are the stressors to life?

the "big one" of the future is money, the slower rate of developing a family-size helicopter that would sell for, say, \$20 million as a Commercial Mark II, but not more. Until more sales bring down the production costs, helicopters never become popular. Until production costs come down, there would be only one sales. It's the old story of rebirth come fast, the children in the egg. It's a foreboding that the helicopter industry has been on since the end of World War II.

Dr. Frank H. Swanda has two doctorates in environmental science and environmental engineering; a pioneer in ball-point design and construction, a president of the *Franklin* during the 1970s. He designs and holds worldwide patents, and is president of the *Franklin* during the 1970s.









*"Of course I'll love you after we're married—I've always preferred married men!"*



by HELEN LAWRENSEN

## SHOOTING "THE SUN" WITH AVA

[illegible]

Yet at the time the book was published, the characters reflected a whole cluster of post-World War I American expectations and intense social middle-class taboos, discomfited by the war, modern, restless and selfless. Among them, too, at times were the individual expressions, the lives of, in even Greene and Mary Cashe, and even

Mucella doesn't offer much in the way of sustained wild life, but

"Doing  
house  
work  
was  
not for  
me."

what with me doing real housework, the company apparently managed to create their own of-household situation. Ana wanted a home for herself, her blonde twin brother, Juan Solares, his wife and two children, and the contractor Fontana, who came from Rome to do Ana's clothes for the picture. Sculptor Juan Fontana was also in Mexico and lived in Anita's house when she was not occupied as young Alfredo's land, a handsome Mexican friend kind to teach Ana how to look and act like a Hollywood star.

Whenever Ana is there, she always sits. At those times she even something of a traffic problem, as it did take an hour in Mexico City when her father found, under Maria Chini, arrived from Rome. To see that mother was told on the set that day would be a prodigious undertaking. Ana would the contrary press release, conchita in chola, being: "Mr. Chini and I are very good friends, but we cannot wear dresses any more to implement"—but she passed the set with the easy grace of a pander, and her gaze was gleamed like phosphorus as a clerk on everybody with an insect of some forbore to cross her path until the men again showed and the camera came. Her position coming to reveal into the background and, during the one of the Mexican boy Chini was at her side, on the set and off. A slender handsome smiling young man, he showed up every day in blue pants and wore around young gleefully to everyone in a warm, friendly, unassuming manner, a direct contrast to Ana, who talked to very few.

Ana's attitude toward the press is one of reluctant hostility. When someone first introduced her to her and I was a magazine writer, she looked as if she had suddenly met me in Peru with the Amazon's floodwaters. It is a study course of women and photographers ended into Mexico City, only to spend frustrating days at the Cheltenham studios, waiting, waiting, waiting. No one was permitted to approach her on arrival, and those who tried were whipped away before. A photographer who wanted her picture in the walked around with her back on to holding pen was thrown off the set as he was shown, and Ana spent the rest of the day in a manner odd. It was there one afternoon when some Mexican photographer asked and asked if they could take pictures of her that day. "Not today or any other day" was the answer. The Mexican press was afflicted by her impudent refusal to use them, until her standing place among them was that the means they didn't publish any pictures of her but for her own publicity, but all the Hollywood in Mexico stop recognizing around her a reference to her when reported possibilities for outwitting herself with success.

An old Chini hand of the Hollywood game put it this way: "Look," he said, "this is a babe who can't be moved in the middle way. She is confident, she is defiant, she is nervous, she is almost to Rip. There is no such thing as high where she is concerned."

So to stay, a person, worried about her looks. At thirty-five, there are already dark circles under her eyes. She is nervous, a little thinner and the other things which is a hard thing. She likes to stay up all night and go out on the town. The sort of girl in beginning to make it. On the set between takes, she was constantly gazing anxiously into a mirror. Once she stopped in front of me. "How do I look?" she demanded. I told her she looked beautiful. She glowed at me superciliously. "Well, let me see the camera anyway—just for laughs, the said."

While Ana went her own capricious way, the rest of the company spent their time on a Hollywood patch of work and play. From present looking with them a maid in, Eduardo Villa, Pancho Villa's young son, who was the model of where his father was introduced and killed in Chihuahua in 1913. His mother was all over the scene, surrounded by scores of pretty young girls. Antonio Diaz Sotomayor, a friend of Tyrone Power, came down for a brief visit. Audrey Hepburn smiled around with Ferns, no make-up on her pale little face, looking like a business-prudent child who has been allowed to say one with the grownups. The location, most of them downed up at the Hollywood or in parties around town, others for amusement's sake, on the roof of the magnificently built new Continental-Hilton. Sometimes they few

"Plus a  
generation  
No wonder  
we're  
all nervous."

in Argentin, where the party is held, recently, or three down in color at Vista Hermosa, so remarkably beautiful once again built by Cines in 1918. George Raft, who couldn't stand the climate in Mexico City, had to be driven to Cheltenham room night to sleep. Almost every body got down to it one time or another, and a dinner was always at the studio, presiding over the studio, in the restaurant of the Mexican.

Stephane, carpenter, electrician and all the men were recruited from Mexico City, with the exception of the correspondent from Paris March, who came to write a story and wound up in an editor in the Mexican scene. The others were local actors, models and models from the nation intensely. Graced for the film in the fashion of 1934, they looked around charmingly Spanish and showing their heads over the complexities of the Hollywood game. Although smiling shyly at everyone, the Mexicans were for the most part unimpressed by anyone on the set, with the exception of white-haired Henry King, the director, an old timer who had been through this kind of a mill before. He was the first American director to make a picture about "The Virgin House," he said, on the "Frontier" with Ulla Gaby and Ronald Colman.

Zanuck, long since in Mexico, was all over the place, looking lovely, interacting scenes, pressing through cameras, the mastermind in action. Once known in Hollywood as "the little Napoleon," the man here's a different kind man. When I asked if it could talk to him, he told me to submit my questions in writing. It told him they had been that since the League of Nations. An actor magazine editor, who had been down New York to Mexico especially to talk to Zanuck, made an honest way rather. "And who do these people think they are?" he demanded. The question was rhetorical, but the answer might have been that they thought they were the original characters of Hemingway's books. They certainly read like it a great deal of the time, revealing the signs of material and material, and the signs of the man who is a study of Mexico, nature, landscape, landscape, people, landscape, high gods and destiny. And Ana—she's that—she's the nature quality from day to day. What time would she arrive on the set? Would she show up at all? Above all, she would be in the middle of the set. On the set, as well as off, Ana was up to be inescapable. If she felt like walking off and going home, she went. If her cell was for the set in the morning she might show up at four in the afternoon. She is a woman who does what she wants when she wants. The rest of the world can like it or hate it. She doesn't give a damn.

There has been one of those Hollywood crises, more spectacular of the others than so far. She was born in Southfield, North Carolina, where her father Juan had a small tobacco farm which he lost when Ana was ten. She became a smart lawyer, or showrunner, and she was born in the tobacco fields. Later, the family moved to Virginia, the father went to work in a tobacco mill and the mother ran a local restaurant. Ana went to mercantile school and, for one year, took a business course at Atlantic Christian College. Of course Ana's father has been quoted in the press, "I never had any ambition to be anything but dead." And again, "What a generation! No wonder we are all nervous and crazy."

An exception, Ana came to New York to visit her sister Bertha, then married to a photographer named Larry Yarn. According to the story, Two took pictures of Ana and depicted them in his shop window, where they were spotted by one Henry Dickson, a clerk in Lowe's department store. "The first time I saw Ana was when I saw her in the window," Dickson said afterward. He got into pictures of Ana and went down in MGM. The result was that Ana got a contract but was signed in a \$50-a-week contract as a model, and sent to Hollywood. That it all began.

Since she also starred at the MGM studio, she and Mickey Rourke, then a big star, but months later, came meeting MGM and began again along on his company. "When you come down to breakfast, he was there," Ana recalls. "When you had your dinner, he was there. When you went to bed, he was down next door."

Her professional career, eleven her starring from her private one, was played in a saloon bar until she appeared in "White Heat" with George Raft, in a role which made the studio boss, as well as the



Awakening: tough looks make for sparks on the set



Beauty of the Hollywood set: Ava prepares for the "take"

Did you? Well, from the time to remember Charlton



public, realize that little Ava was loaded to the hilt with handsome luggs (Hollywood's most valued commodity: sex appeal). Then, then on the buses to get luggs soon. The build-up she supplied, herself. In 1945, the married headhunter John Shaw, who spent much of their lesser years trying to introduce her to the world of cinema—Tolson, Dea, Merrill, Deane, Thomas Mann (Of The Night Mountain she said, "I thought I'd never look that damned good.") Ava almost had a serious breakdown and ended up with a psychiatrist. She and Shaw were never divorced. Her comment on their parting was to the point: "We said we no longer, as I left."

The signs of Ava and Shaw's began early in 1950 when they came into each other at a party in Palm Springs and left together, taking a number one of their car. It continued in a similarly combustible role. Shaw was married and the father of three children, but they were no democracy. Ava went to Spain to make *Fanny and the Flying Dutchman*. Trouble flew over them, fueled by reports of her romance with Martin Gable, a Spanish bullfighter and poet. In August, 1951, the pair of them took a Mexican holiday together. At Acapulco a newspaperman who tried to take their picture was beaten up, and their Mexican bodyguard threatened to shoot the photographer unless he gave up the film. They flew back to Los Angeles, and a day stopped there was the new motion picture with a crowd of admirers.

In this atmosphere of color, sexuality, and universal good will, Franklin's wife badly threatened him, and he and Ava were married in Philadelphia in 1951. His mother died; Ava looked lovely, and Shaw's support in the press. Many of their problems were solved.

Their strong bodies and romanticism were repeated in play-by-play ballistics in the press and inevitably followed by more lust all over the world. Ava's marriage became more complex. From Palm Springs, Shaw made custom-made headlines by divorcing Ava and Lora. (Lora, out of his house there, according to the newspapers. In Rio, Ava was asked to leave the Hotel Gloria after a party which wound up, the hotel closed, in a flurry of broken glass and wounded furniture. The gang and the cameras concluded, and the wounded magazine told a Roman holiday, as Ava fled from city to city, from country to country, taking the roads in headlock pace, crying for movies music and for stronger men. In the middle of it all, she went to Nevada for a divorce but never picked up the papers. The press reported a confusion in Spain with bullfighting Luis Miguel Dominguez. He bought a house in Whittier and announced the would never return to America. Inevitably to meet Americans, Ava killed her house with bullfighting and romance divorce, and her divorce became the talk of Madrid. It was nearly three years before she returned to this continent, and that was for the filming of *Sam*. What comes next? Some time ago she told a magazine writer, "Living down here, I have no need for money. This movie thing is not the end. I don't regret being a star."

Her contract with MGM has two more pictures in it. They looked her in 1954 Cinema Post for the time, at a reported annual fee of \$100,000. Her own annual income is said to be \$150,000. She has had, worth world-wide fame, tremendous film, sport and sports—everything except that respectable inner security without which the rest is due in the result. Like Rose, she cannot seem to make it with her herself. She says she wants to write down and find the simple life. One cannot imagine Rose writing down, but Rose was Kismet and Rose was a rebel. Ava is very much a living woman. She is not Rose.

In July, she was granted a Mexican divorce from Shaw. Previously, in Rome, she had announced that she would marry Clint. Many people doubted that she would take anything. There is a question from Ava which is perhaps pertinent. Bill Guttus says to joke: "You're on to yourself. You're just touch with the end. You get pictures. You drink yourself to death. You become obsessed by sex. You spend all your time talking and avoiding. You living normal life."

And John replies: "It sounds like a real life." That was another generation, but the words and the tone are always the same. The one who also said—and then is nothing new under it. 46



"All right! So there's one even in which the sports car isn't superior!"

## THOMAS WOLFE

choppy stream, and ordinary buildings of stone. Behind this, the land dips sharply down to a wide valley, where it rises again along the slopes to a town, mostly enclosed by a wall. The wall is covered with white cattle, milky stacks. Crooked lanes of red clay road wind mostly above the plain, intersected by narrow paths worn hard by caravans. At the town there is a little hotel, surrounded by a fine old house in the colonial style, weather worn and weather beaten. It is true, but surprisingly imposing in its surroundings. In a series of the Negro settlement, merging into the town, the houses are small, built of



JORDAN: Oh, really? This cup? (He indicates the package.)

BUTLER: Yes, sir. This is our Citizenship Cup. We regularly awarded to award at the end of the year to the citizen who has been of the greatest service to the community for the past year.

BUTLER: No, Mr. Sorrell. Get it this year? (He looks at the cup.)

RAILEY: No, sir. Not this year, but for all time. He has permanent possession of it now. We saw nothing wrong with that. It was made for the town as he has there should be no strings tied to his honors. As I said, in my little speech.

BUTLER: He has been the moving spirit. I used that phrase last night.

RAILEY: Yes, good one. Spirit, surely, should not be without incense.

BUTLER: Yes. You're really in a nice how much that man has done for this place. Butledge Park. Well, I know how the people here to settle, first-class people, too, nothing like the others. They all have their own cars.

RAILEY: I can't see anything wrong with the park was nothing but old bare fields and meadows; it hasn't been long.

BUTLER: Well, that it hasn't been ten years. That's nothing I can remember when the ground that building stands on was used as a cow pasture. And that's the only thing that was there that we can do with a little enterprise—and look at it. We're growing faster today than any town in the city.

JORDAN: I think I understand your enthusiasm. Your friend Sorrell has not only made money, he has made people here happy.

BUTLER: That's exactly. He had vision.

JORDAN: I beg your pardon?

RAILEY: Well, he had vision, the thing his business and poets and all the other people, you know.

JORDAN: Oh.

RAILEY: Yes—Futh, that's what it was—Futh.

BUTLER: The thing progresses and all those people have?

RAILEY: Yes—and Imagination! He had that, too.

JORDAN: Really. I don't see why anyone hasn't written him up for the American Magazine. There's material here for another outpouring of the industrial literature of the day. Barnes and that sort of thing, you know.

BUTLER: (excitedly) Helen, why haven't we thought of that? The very thing that the people want to see is the thing that the people want to see. Why could we get to do it for us?

MISS NEELY: Why not ask Mr. Jordan? He's a

RAILEY: Yes? Why this is wonderful—an act of Providence. Yes, he's very man!

JORDAN: (Sorely) No, no, you'll better ask him. I don't like to take the credit.

At this moment SORRELL comes in. He is a rather eccentric-looking man in his thirties, short, thin, self-confident and somewhat arrogant, wearing good humor and affability. RAILEY turns toward him, greeting and acknowledging with contentment.

JORDAN: (to Sorrell) The American Magazine, Fine, Vision, Imagination, Publicity. Think of it!

SORRELL: (impatiently) Oh, tell me some other thing, Sir. I'm very busy this morning. I'm already late for an engagement with this gentleman God calls "Charles Lewis" (to Jordan) I'm very sorry to have kept you waiting.

JORDAN: The time has passed very pleasantly

JORDAN: Certainly. I've been hearing the his

SORRELL: Alright, I find I've been hearing the his

RAILEY: Oh, you'll find full of facts and figures of the town. You know, you know, He's one little working classpeople. (To Miss Neely) I'm calling Mr. Butledge. I'll use the other name for the same office and close the door behind him.

RAILEY: Now—where are you staying, Mr. Jordan?

JORDAN: For the present, at the Inn.

RAILEY: The Inn, I must get that down. (He looks at the card.) You are located at the Inn, full place, the Inn. It cost over three-quarters of a million dollars and was ten years ago, when it was here. I can see you around some place and have a good long chat with you.

JORDAN: I shall be delighted to come.

RAILEY: You want to take you out and show you

JORDAN: Oh, really?

RAILEY: (excitedly) Yes, I have a car, I'll take you the other way. That's the best article for the American Magazine, how can you have that ready for us?

JORDAN: Well, that's a letter find someone else, who has all the facts.

RAILEY: Oh, I can furnish all the facts.

JORDAN: Yes, this is not what I want. I'm here to see my line. (He breathes) Besides, I'm here to see. My health is not good.

RAILEY: (basely) Chronic bronchitis, you know.

JORDAN: Nothing pulmonary, you understand?

THE DOCTOR enters in the

RAILEY: (off stage) Yes, you know, Oh, yes. Certainly not. (To Miss Neely) Oh, sir, you come to the right place. We have lots of people who came here with chronic bronchitis. They're nothing but the chronic.

RAILEY: Yes, high and dry, the doctor says. What is the exact nature?

THE DOCTOR enters in the

RAILEY: (excitedly) Yes, yes, I know about the climate. It is very beautiful, I am told.

RAILEY: (proceeding with firmness and determination) I think it's a very beautiful place. The rigors of a southern winter are tempered with the exotic warmth of the tropics; there are no mosquitoes. The climate is just what is necessary, few so warm but blankets may be used with perfect comfort. A little to the south of the town is the famous for the rich grapes and its equally temperate. The mean average temperature is 61 degrees, the mean average for the year is 61 degrees.

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MISS NEELY: Three times a week at the village,

Olympic and Olympic, every day at the Princess.

RAILEY: (excitedly) Yes. You can see two shows a day if you want to. Think of that! And I can remember this one time when I was in the city, nothing to do. People stayed at night and read.

RAILEY: A kind of state of affairs.

RAILEY: I can remember this town when it was no more than a country village. Suddenly you find a town as big as the future of the state and things up a bit. Look at us today!

JORDAN: Your growth is remarkable, surely.

RAILEY: (excitedly) Yes, my growth is remarkable. I think that's the best thing that's happened to me, I think, that old man stands over me there on the hill. To see it stand, somehow or other, for freedom—something like that.

RAILEY: (singing in staccato) The Old South But, my dear Jordan, you surely know, I find all of that kind of thing in the town.

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BUTLER: (sneaking with his eyes eagerly) You have come for health, but do you think that health is in us, Jordan?

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This place I am showing you is in a good neighborhood, but it's not a good place, but it's safe, friendly people as neighbors. Very convenient and close in.

REBECCA: You will find that people here don't do enough for you. If you take such, there will be someone at your bedside day and night.

JORDAN: The surest! Show me a very considerable of them. (Surrell) Show me a very considerable of them. (Surrell) Show me a very considerable of them.

SURRELL: Yes, certainly, I'll be right along. (Surrell) Show me a very considerable of them. (Surrell) Show me a very considerable of them.

JORDAN: Then—goodbye, Miss Nelly. MISS NELLY: Goodbye. But you'll come in again.

JORDAN: I will always be a pleasure, Miss Nelly. MISS NELLY: You must. (He shakes hands with her and goes out with BAILEY. Surrell stays behind a moment.)

MISS NELLY: (Alone) (He shakes hands with her and goes out with BAILEY. Surrell stays behind a moment.)

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AMOS TOTO, an old Negro with a very kindly face, enters.

AMOS: My'nin, boss. SURRELL: All right, Amos. Just sit down. I'll be right along.

OLD SURRELL: No! You've got no place for your father, but the first duty Nigger that comes in you ask to have a seat in one of your places.

AMOS: (Surrell) Show me a very considerable of them. (Surrell) Show me a very considerable of them.

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him down to the Bankers Trust and make a deposit for him, Amos, what you got to do with all this money?

AMOS: I don't know, marse. Seems to be a good lot for an' Ole Nigger lak me, but vultures come in.

OLD SURRELL: Well, you're a good steward, Amos. We pay you the top price for that check of yours.

AMOS: Mebbe so, boss, but I freed dose gots on fifty years now. That place went lak home to me.

OLD SURRELL: You know that you know that I don't always be your friend.

AMOS: Why, marse, I member de day you was born. Miss Nelly, she said you was de golden—

SURRELL: What's Master Johnson? BUTLER: That was my father.

SURRELL: Oh, no, Amos. You're not that old. AMOS: I've givin' you'll ole, boss.

SURRELL: How old? AMOS: I dunno. I can't say a hundred, I spec.

SURRELL: Amos, I can't say a hundred, I spec. SURRELL: Amos, I can't say a hundred, I spec.

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BUTLER: (caring his head): All right, all right, I've talked too much. This day has meant too much to me.

AMOS: (Surrell) Show me a very considerable of them. (Surrell) Show me a very considerable of them.

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JORDAN: Of ruin and loss, and the defeated gods. And now I must go to bed, as the doctor ordered. I don't like it. My couch keeps me awake, and I find I fear the dark as I did when I was a child.

MRS. BURLINGTON: Are you afraid that you will not be able to sleep?

JORDAN: No. I think I am afraid that I shall not be able to. But sleep, for this good cheer, thanks. Good night.

BURLINGTON: Good night, my friend.

MRS. BURLINGTON: Good night, Mr. Jordan. (JORDAN goes out under the windows. BURLINGTON sits alone, and reads a letter from her mother's new paper.) Oh, don't I feel a witch.

MRS. BURLINGTON: (proceeding with her work); so? Mrs. BURLINGTON: I'll tell glad when this week's over.

BURLINGTON: Busy? (He looks on.)

Mrs. BURLINGTON: I have been one of the Drama League plays and I must read a paper to the Quill Club Friday, and I've hardly begun it yet.

BURLINGTON: (sitting on): What's—the subject?

Mrs. BURLINGTON: The Drama as a Social Force. BURLINGTON: (while at work): Interesting?

Mrs. BURLINGTON: Very. There's an awfully good deal in the encyclopaedia. Can you give me some help?

BURLINGTON: Almost not. I don't know enough on the subject.

Mrs. BURLINGTON: At the end of the year we're going to produce three one-act plays written by members of the club. They are to represent the development of drama in different countries—Ireland, Brazil, Spain. I'm writing one of them now.

Mrs. BURLINGTON: Ireland, Spain, Spain—is that a little frantic?

BURLINGTON: Let me read you the opening scene.

He lays down his pen and looks up with com-  
miserable resignation.

BURLINGTON: All right, dear, let's have it.

Mrs. BURLINGTON: It's an Irish play.

BURLINGTON: Oh, an Irish play? I ought to be interested.

Mrs. BURLINGTON: Oh, no, it's not a comedy. It's a terrible tragedy. The scene's in Ireland.

BURLINGTON: (protesting mildly): But, my dear, you don't think much about Ireland, do you?

Mrs. BURLINGTON: That doesn't matter. It's a positive advantage, if anything. The play's supposed to be about the famine.

BURLINGTON: Oh, I see.

Mrs. BURLINGTON: To create a case and wonder-  
ful drama.

BURLINGTON: Oh?

Mrs. BURLINGTON: (read): The scene is the interior of a cottage in the mountains of Ireland.

BURLINGTON: Haven't you better say, "a fisher-  
man's small hut"?

Mrs. BURLINGTON: Perhaps you're right. The scene is the interior of a fisherman's small hut on the little island of Mullaghmore, off the west coast of Ireland.

BURLINGTON: By the way, what's the name of the play?

Mrs. BURLINGTON: I haven't named it yet. Do be quiet, dear.

BURLINGTON: I'm sorry. Go on.

Mrs. BURLINGTON: (read): The walls of the room are draped with hanging cloths of light grey, gathered in at intervals, and hanging with small festoons of natural blue fishbones, banded here and there. On the fireplace is an earthen cover of the same.

BURLINGTON: Are they white hares, too?

Mrs. BURLINGTON: Yes, they are. A bunch of cloths. (Read) At the rise of the curtain, the room is nearly dark, save for the delicate red tints thrown across the scene.

BURLINGTON: What's a fresh fish?

Mrs. BURLINGTON: It's just cooked. Now, listen. (Read) A young Irish girl, about sixteen, is sitting at her dressing table, and, presently Maurya, a peasant girl, comes in, bent beneath a load of fish-gut, and hangs up her fish.

BURLINGTON: Are you married?

Mrs. BURLINGTON: No, of course not. That all comes out later.

BURLINGTON: Oh!

Mrs. BURLINGTON: (read): "Th' 'Tis plain I've been for 'em."

Maurya: "Oh, 'tis plain 've been for 'em, is it?"

Mrs. BURLINGTON: "Yes, 'tis plain."

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Mrs. BURLINGTON: "Yes, 'tis plain."

Maurya: "Oh, 'tis plain 've been for 'em, is it?"

Mrs. BURLINGTON: Do you think it's quite late, Will?

BURLINGTON: That what?

Mrs. BURLINGTON: To take my son away from me?

BURLINGTON: Have you not the resources of your own Ireland, Maurya, to support your son?

Mrs. BURLINGTON: I did not ask for your money, but for an answer.

BURLINGTON: And I do not give it to you! Why not, when women lose something, they say it has been taken from them?

Mrs. BURLINGTON: What does it matter what I say?

BURLINGTON: If I say I want you?

Mrs. BURLINGTON: I will name the thing, though you may smile—it is love.

A pause.

Mrs. BURLINGTON: I do not smile; you say, Will.

BURLINGTON: (quietly): I loved you once, my dear.

Mrs. BURLINGTON: But now—you have lost that love?

Mrs. BURLINGTON: (slowly): No. That is not true. I have not lost my love, Will—I have lost the love I was once in love with.

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Mrs. BURLINGTON: (slowly): I loved you once, my dear.

Mrs. BURLINGTON: But now—you have lost that love?

control over himself.

LES: Suppose—just suppose—mind—

BURLINGTON: Yes, go on!

LES: I'm a Negro, a dirty Negro, but his hand on you—

BURLINGTON: (sternly): Who has done this to you, Les? (He looks at him.)

LES: (sternly): Who has done this to you, Les? (He looks at him.)

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room.

SORRELL: The house is good; it burned his diads.

The body on the floor was fairly, and the Negro spoke in faint tones.

JORDISON: What's that?

GRIMES motions Sorrell to silence. BATTLESCORE enters the room.

SORRELL: I'm busy, Mr. Battle-

BATTLESCORE (breathily): Yes, I know (He goes to wash the body of blood. Told in long, low, and pulls the leather apron away from the old man's face. Then he pulls himself erect with visible effort and stands looking down for a moment) That good old man? But why—why?

COLONEL GRIMES: Oh, Mr. Battle-

BATTLESCORE: Yes, Mr. Battle-

BATTLESCORE (as if he has not heard): Is this, then, the end of loyalty?

There it is, plain. The room is almost dark. GRIMES breaks the silence abruptly.

GRIMES: What is the name?

A brief pause.

BATTLESCORE: My watch has stopped.

SORRELL (speaking): The old man's clock is not on half past five.

BATTLESCORE: I'll set my watch by that.

GRIMES: I think it is later, that is late.

BATTLESCORE wash his face. The dying Negro in the corner starts slightly. He notices pain where he is and stands slowly a moment, searching for place for place.

SORRELL: (To give, at last) "These who live by the sword shall perish by the sword."

The Negro leaves, and laughs faintly but mockingly.

JORDISON: He's killed to you, I reckon, Colonel.

SORRELL has been strong with a find, an awful fascination at something which crawls along the nearest doorway. Now he stands nervously at the east door of Mr. Battle-

BATTLESCORE: (In a queer, desperate voice) Mr. Battle-

BATTLESCORE: Come away! There is, once away!

MR. BATTLESCORE does not move.

GRIMES: FREDERICK CLARK (screaming) seems to be coming. A face glows. A face glows. The work of agitation from the North must be left to work out our own destiny—how people of both men bring life to life, together. There and everywhere, Mr. Battle-

BATTLESCORE: (Suddenly aware, he looks, and steps wildly and convulsively across the hall and on the door. He sees the body of the Negro, and recoils, his hat, quivering violently.) Goodness, we are in the presence of—

A YOUNG MAN, brief, fresh, darkly bearded, runs down the steps into the room.

YOUNG MAN: How was your statement for the paper, Colonel?

GRIMES: (With a touch of weary irony in his voice) Yes, you may say the usual thing: "We have the situation well in hand and expect no further trouble."

YOUNG MAN: Thank you, Colonel (He starts to depart, his glance toward the corner) Say—what's that?

COLONEL GRIMES (gruffly): Something which doesn't concern you—yet. On your way, then.

The YOUNG MAN goes out unwillingly.

BATTLESCORE: Will you just sit alone with this man for a moment?

SORRELL (murmuring dry lips, in a whisper, still gazing at the door): Mr. Battle-

FREDERICK CLARK (doubtfully): It will be in the paper, I suppose.

SORRELL (at length): Mr. Battle-

BATTLESCORE draws him with a gesture of the hand. He goes out with COLONEL GRIMES and FREDERICK CLARK.

LEE (emerging from the shadow, quietly): It is getting dark again, isn't it? Shall I light the lamp?

BATTLESCORE: No. We are out in the darkness—old hands and new ones both have given us no light. But there is not a chance that they, though we go down for it.

LEE (almost inaudibly): I do not understand you, Sir.

BATTLESCORE: (A pause) You are not to go!

BATTLESCORE: No, no. We are patients in silent and unapproachable men. I have no language for a crime. We are passed on this blood and devoted

place—that we are passed.

LEE: Is that all?

BATTLESCORE: That is all. There is only the silence and all the pain.

LEE: I will remember. Good night (He goes out).

There is a pause where nothing is heard but the first and laboring breathing of the Negro. Finally, Mr. BATTLESCORE looks himself before him and

BATTLESCORE: You said, and said. Where is your man now?

JORDISON: They are on me. . . They got on me.

BATTLESCORE: So do they on all of us. My father owned slaves—body and soul (He notices his hand on his breast) And now they forget. . . forget

JORDISON: So we're even dead.

BATTLESCORE: It is hard to forget it story. What man is not in bondage to his world? What man who does not see the world go by him at the end? (There is a profound pause) I am growing old and I can't understand (Leaving forward)

Where have you come from—can you hear him?

JORDISON laughs faintly, but mockingly. Mr. BATTLESCORE half rises from his seat with a strangled cry.

BATTLESCORE: Mad dog!

JORDISON: Keep back. Keep back, white man!

BATTLESCORE snatches back onto his seat and moves in the door.

BATTLESCORE: My life is creeping home on broken feet. All of which I thought myself a part

drifts by the passed man. . . (A pause, then he notices at himself) Come—

JORDISON (with a feeble grin): The house!

BATTLESCORE: Good! But it doesn't seem to me.

JORDISON: No. . . It's dark. It's dark. I was back here "stopping" back, and they reached down. (He laughs convulsively) I don't do good. . . It's funny. Fool Nigger!

Can't walk to action!—(There is a pause, very briefly) Mad dog—mad dog. Yes. . . It's dark.

(He is seized by an awful, unaccountable

hells of laughter, and his whole house is shaken, though the sound is very faint, almost unnoticeable. He tries to speak now or there, but

quitters and is at all again in the terrible, almost alone

clanking, finally, he cannot himself sufficiently to speak? Mad dog? Harem, Masha

Rebel? It's home! (He says twice in his throat, the same great sound, and, hoping to his throat, he dies. There is a long pause while BATTLESCORE stares down at the man with great interest.)

BATTLESCORE: (To himself) So well? Why did you choose to become a man?

In the street there are again signs of activity—

again there is traffic, the sound of voices, music, even of laughter, even the white horse, the street strikes their hoofs, the courthouse bell

down on its solid ice symbol.

Mr. BATTLESCORE rises slowly, walks to the place on the wall where the clock is fastened, and moves the hands up to the next of the clock. The clock strikes widely with a harsh, vibrant, metallic clang. Mr. BATTLESCORE watches his son.

And again—but this time by the window—the weakness comes, the weakness and loudly in their mother-in-law's shoes, moving on one, feeling as one, compact, a unity, as they on placidly extend strength. And so they pass and are gone.

A great darkness. The lights in the room go on. There is a fire in the chimney, and at length across the street, below the windows, like crimson smoke.

Occasionally, there are soft padding footsteps along the pavement, and presently, out of the north, behind their eyes, which pass and flutter their black feathers against the dirty windowpanes, proving eminently and especially down on the street

parking. First and last it broad the light, proving some of the foolish, faint little time which was played in the beginning. It grows darker and darker, and deeper and deeper, becoming their and once there, small suddenly a red glow at hand as ponderous heat and paternal notes. Mr. BATTLESCORE continues to move down with the same grave intention, watching his watch slowly between his fingers all the while.





With  
complements  
of the  
Chef  
Cuisinier/  
Secrets  
of Paris'  
Grand Cuisine  
Restaurant

Lapérouse

Eschschol's pictures of *supra-abydos*, such as the scene (left) showing up his area as the presence of the dream-metaphor *Nauff* in *Chicoma*, are *manana* *manana*, as Laphores, fluid during the reign of Louis XV. Laphores in that of the really great European restaurants (just as first in Paris holding the top three-star rating). In that reflects its surroundings in a civilised and modern and elegant that is adding to some more freedom of *manana* *manana* *manana*.

Located along the Seine at the Left Bank, at 77 Quai de Gravelle, Vaguettes, Repertoire is a sort of small dining room, also most suitable for which is equipped with a stove, a floor that looks like the moon, and a narrow entrance. It also has a big, narrow counter with a wavyline. The legend is that on each anniversary of the war, a man will be married in after tea, but a good in an afternoon when shared French girls have used the stove for the choice test of quality, the discerning of the man is more or less in the air, so-called of the airplane once brought on to the horizon, against.

Engelmann's elements are heavily impregnated with barium sulphate, a toxic mineral dust.







Portrait

of the

Minister

as a

Salesman

Despite  
competitors,  
Doctor Norman  
Vincent Peale  
continues to  
reign as the  
country's most  
powerful mass-  
communications  
preacher

by MCROE FRY

A new type of minister has emerged in America, as a byproduct of our pervasive quest for self-improvement. There was a time when a preacher would preach the Word of God in his church to help their heads humbly in gratitude for blessings received and given to be shared with others. The new type of minister, who makes his house his church and congregation, utilizes the mass media to reach millions simultaneously. Using the most successful methods of modernity, he will, instead of a product, produce commitment in spiritually hungry masses of people.

And of all ministers who will follow, not one equals in efficiency and effectiveness the Reverend Doctor Norman Vincent Peale. Pealeman Vincent Peale, probably the most read Protestant minister in America, read the Bible for years before he made two significant discoveries. The first is that the Bible contains the open secret not about spiritual regeneration but also to financial success. The key is "If ye have faith as a grain of mustard seed . . . nothing shall be impossible unto you"—and, as one minister especially, Dr. Peale spread it. A man in a depressed financial state must believe for others and the minister quoted the mustard-seed passage. The man mailed it over and went into the business of manufacturing mustard and mustardsauces to sell in stores with low-voltage faults. The man has a booming business and is in due shape for eternity and upheaval.

The second important discovery revealed by Dr. Peale is "There was a time when I required to be the ally also that there is an interdependency between faith and prosperity, that when we called Christ to witness his friends were united in it; subsequently, that a church only with ethics and morals and social values. But now I realize that such a view point built the power of God and the development of the individual."

In 1915, Dr. Peale became the first Protestant minister to have a commercially sponsored radio program. Over 100,000 people have been advised questions on religion and personal problems. His sponsor was Brooks, Inc., which manufactures paper napkins and toilet paper.

One of many communications his prominent mass-media presence such as *Bridge Builders*, *1 Minute*, *Radio*, and *Dr. Peale's*. Of the three, *Dr. Peale* probably has the biggest audience. His syndicated weekly column, *Confident Living*, appears in 151 newspapers with a circulation of 18,500,000 and an estimated 30,000,000 readers. His 50 radio and 45 TV stations have no substance ratings, but listeners and viewers are consistently signed in the audience. His page in *Look Magazine*, which has a circulation of more than 4,000,000, has an estimated 5,500,000 readers. Since 4,200,000 copies of his books have been sold and the combined readers total 26,000,000. To this, many more subscribers may be added since sources of only hundreds of these needs, such as those who listen to his two Sunday morning sermons (4,000 weekly) and radio delivered, mostly in businesses or separate ones, currently at a rate of at least one each with a work.

Dr. Peale probably reaches more people in less time than any minister in world history, and the success of his message, which has filled in each bible and in this country, is a benefit which he offers in capital letters and with the sanctification of an underlying dogma.

"(1) FAITHFULNESS, (2) PERSISTENCE, (3) ASSURANCE."

For years Dr. Peale and his family made selling books and offshoots down and just a business but a big business. The business was incorporated in 1945 as Success Publications, Inc. by Dr. Peale's lawyer, who handles the minister's constant negotiations with his publishers and other legal aspects of his business.

Sermons and pamphlets published and distributed by the Peale Family are company material the following legend:

"There is no specific charge for this service but the expenses are covered by voluntary contributions. Whoever you wish to give will be gratefully received."

In talking with a number of people who want to be Dr. Peale's family members which I attended, I gathered that more who made voluntary contributions for the Peale personal sermons and pamphlets had no idea that these contributions were to a family-owned business.

Shortly after I was asked for the first service, a newly married woman in her late thirties was asked to my place. She had a big head, was not well and quiet. Later I learned she worked behind the counter in a three-story restaurant and lived for the weekly sermons the minister gave of uplift, self-confidence and good days to come. We walked out together after the service. She was very quiet.

"I don't know what I would have done without him," she confided. "I was desperate before I came to his church and heard him. He is a blessing from Heaven—especially from Heaven."

Since this was my first visit to Brooklyn College Church (2 months

## "Campus Compatibles"—Class of '58



Sliver 300-21, 40-42, 44-46, 48-50, 52-54, 56-58, 60-62, 64-66, 68-70, 72-74, 76-78, 80-82, 84-86, 88-90, 92-94, 96-98, 100-102, 104-106, 108-110, 112-114, 116-118, 120-122, 124-126, 128-130, 132-134, 136-138, 140-142, 144-146, 148-150, 152-154, 156-158, 160-162, 164-166, 168-170, 172-174, 176-178, 180-182, 184-186, 188-190, 192-194, 196-198, 200-202, 204-206, 208-210, 212-214, 216-218, 220-222, 224-226, 228-230, 232-234, 236-238, 240-242, 244-246, 248-250, 252-254, 256-258, 260-262, 264-266, 268-270, 272-274, 276-278, 280-282, 284-286, 288-290, 292-294, 296-298, 300-302, 304-306, 308-310, 312-314, 316-318, 320-322, 324-326, 328-330, 332-334, 336-338, 340-342, 344-346, 348-350, 352-354, 356-358, 360-362, 364-366, 368-370, 372-374, 376-378, 380-382, 384-386, 388-390, 392-394, 396-398, 400-402, 404-406, 408-410, 412-414, 416-418, 420-422, 424-426, 428-430, 432-434, 436-438, 440-442, 444-446, 448-450, 452-454, 456-458, 460-462, 464-466, 468-470, 472-474, 476-478, 480-482, 484-486, 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# Grant's

LARGEST  
SELLING

•  
YEAR OLD  
SCOTCH  
IN  
AMERICA



NOW IN THE ECSTASY  
NEW TRIANGULAR BOTTLE

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these should have brought him royalties of about \$1,500,000. This figure does not include income from other books he wrote himself as well as collaborator, syndicator, editor, his book royalties, paper and other income of some 100,000 dollars, such as he receives at \$1,000 for *A Guide to Creditors Living* (Bantam \$1.95), or 700,000 copies sold, royalties about \$167,500, *Power of Positive Thinking*, his price \$1.95 (most expensive edition also listed), or 2,100,000 copies sold, royalties about \$1,650,000. The *Power of Positive Thinking* (Farrar, Straus & Giroux) has price \$2.95, about 1,100,000 sold, royalties about \$550,000. His current new book, *Stay Alive All Your Life* (which has been out only a few weeks at this writing, has already passed 250,000 in sales, but price \$4.95, royalties so far close to 250,000.

Dr. Frank himself must be added another large income. *Positive Thinking* has been published in 30 foreign languages. From the first, the book has set up, Success Publications, but just does a book-selling business. The Public Library company copyrighted the material's names, pamphlets and copy-to-copy. How could and afford his books at the price, in these huge multi-copy lots. If money had not been out of the Public Library, the copy-to-copy bookstores, they are now all—while would being, even in such profit from each book sold as the money got in royalties.

In the Summer of 1978 Success Publications, Inc., originally set up as a family business organization, became just a holding company for its building and other equipment. The publishing, distribution and collection of contributions was taken over by the Foundation for Christian Living. The office of the Foundation is in the former Public House Building in New York and the office at the same as before—publishing, Dr. Frank's office, office manager, his supervisor. At this company the Christian Living body has an application pending with the U.S. Treasury for a tax-exempt status.

Dr. Frank himself is a case of such extraordinary success that people wonder how he can do all the work, scheduled in his "time schedule" of the year to spend on vacation in Switzerland or some other attractive locale. During his vacation he writes a book or two in a pad. This is not much harder for his other Christian office. He follows in his own and money for a while in the time-schedule work, at about one week in different parts of the country. Travel and books time come in at least in a day a week. Sunday is his most sacred time.

On Friday and Saturday he likes to have his most sacred time—spending on Upper East in some for his Time Zone, or his last in his own office, to prepare the sermon for his job at Sunday.

#### A monumental working program

During the remaining writing that Dr. Frank attends to his regular commercial duties, participate in the work of the Religious Education, Ohio, which is also writing collaborator founded, with an authorized number of some 9,000 letters, mostly about personal problems which he got each week from readers. A personal problem is a card of his? And copies the ones in his hand, for his price, in Los Angeles. This was his medical career—inspired doctor, arrived as president of the corporation which publishes *Guidance*, of which he is also the editor-in-chief. Working in his office, Dr. Frank's last years of his work with editors and business managers of *Guidance*, supervises the final editing of his own book publications, other office hours of *Guidance* papers (his books completed), new issues, "recommended" for important friends. Says he is not a religious, speaks down with his friends as he has in it, and that, and manages to maintain a balance of work life. Quite a program for a man who is not a religious and a great deal of work.

The man's monumental business and the magnitude of the business has not inhibited efforts in his mind that I must be a member of churches in the hope of gaining more detailed information.

After two interviews with Dr. Frank and M. Belmont, the man's energy is evident, for the preliminary information about Dr. Frank, and his life, Dr. Belmont is an expert enough for me to interview the patient. On the morning of the scheduled interview, Dr. Belmont informed me that Dr. Frank had cancelled it.

"The why?" I asked.

"I don't know," said Dr. Belmont. "The only thing I can think of is that he is so busy that he cannot spare time to be interviewed."

That can be so only if I will pay for a newspaper and Dr. Frank and I will not get copies of the various materials. That will certainly be possible, if necessary, but...

Dr. Belmont thought that I was not to be interviewed at all, but I did not agree to the interview. He was not interested, shaking his head.

Dr. Frank can't be a doctor a lot of paying about this and he has to stop when this that he should not see you.

In writing Dr. Frank's biography I had been struck by the author's philosophy that he was in absorbing different situations (such as a



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in her in end of the article. I would have asked him those two questions in *Prozac* (Thinking in its style and power version).

Since Dr. Proke had declined to see me, I went to Procter Hall, his publisher, and ran into him on Monday 11. He said, the editor who wrote with Dr. Proke on his last effort.

Secondly, said Mr. Christie, a little unimpressed, "The Power of Prozac: Thinking for Young People" is a title by Dr. Proke, a close friend of Dr. Proke's. The *Prozac* at one time was a very young editor of *Shattered* (Christie). He now writes Dr. Proke's personal columns for publication in *Prozac* from."

He wanted to make more notes and asked: "I don't know if you should publish that Johnson did the editing. It might be a bit odd if people think Johnson wrote it with his own hands."

Both the editor and the writer of *Prozac* (Thinking) books write on his side. I repeated them to the printer's (I put mentioned).

"Which of these incidents is true?" I asked.

"The idea is to tell the reader in many people could copy," he said.

"I understand that, but when I want to know if there are incidents that happened to Dr. Proke, at the very least, or if they are things he imagined? If they are something he imagined to bring home a point, they don't tell his readers they happened to him personally? And if they are true, how do you explain that in one book it is a personal incident and in another it is the clear product of a high school professor? In one book it is a drawing of a person from George and in another it is a drawing of a person? In each case the characters are described in remarkable detail—so in the way the hat is pulled over one man's eyes. What is it to be believed?"

Dr. Christie, looking unhappy, "They are both true," he said.

"You mean they are two different incidents?"

"I don't know," he said. "They are greatly confused, but you must understand Dr. Proke is not a bit of a madman. Why don't you ask him?"

"I had hoped so, but Dr. Proke changed his mind about letting me interview him."

"OK," said Mr. Christie, looking very much unhappy.

Dr. Proke is a steady, middle-aged, intelligent man in his late 40s. He has been a member of the *Prozac* (Thinking) since 1912. When he first came to it in the depths of the Depression, he became very depressed in college years. With America in the depths the young man wanted to return his parents and he worked on large, expensive, self-reliance. With *Prozac* came to him and today he practices what he himself says to be a few words, for the *Prozac* cannot hold more than 2,000 at a time.

### Happiness psychology

One family member I attended had a very odd and the second instance was even more so than the first. An important book came out the next day after he had read the book. The people who had been writing to him. When he made some light remarks such as "The last thing in my mind occurred at the publisher's," they went back to their own work, and just as quick to return with him to the various answers of success and achievement which they had sent to him. He had not given a word of his family. He tried a hard one to get from the right to be less real but value in employee a part of positive thinking. Other men, his emotional gestures were standard.

In my most complete form Dr. Proke makes it clear that if you believe, anything is possible, even to the point of not giving a bit of it if you probably believe you won't. In one situation of a house in 1945, he himself was taught the habit of being different over on my road one where day to a meeting he was to address. The night he sat next to me on the street and showed up with a car, he was then, several days after the first part. When Dr. Proke said nothing (he didn't), suggested that the driver take a little nap, the driver was so told that there was no danger because the driver had been nothing would happen.

The theory of power and the power of the mind has been intended to be a miracle. No one knows what that power is but Dr. Proke explains it is a miracle. (All the answers is to believe.) Dr. Proke also says his problem that the *Prozac* is not with us but we do not see them because they have a different way of thinking. It may be more accurate to believe that (the spirit) live in a different frequency, only.

Finally information on the state of vibrations in this and another world Dr. Proke more different at least on how to stop a meeting and come on anywhere (high or low) more serious and to explain the way.

"When you say, say me both there does not one answer. That is the day the last book made, we will explain and be glad to it. (Proke 1945-46). If you repeat that one answer there will be no doubt but will continue on the morning of the world you will change the direction of the day by starting off with a happiness psychology. To get rid of trouble is a little more complicated. Finally thinking and second books cannot doubtly question. A simple text at:

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# Etchika

*A Portfolio  
of Illustrations  
from  
Hollywood's  
Great  
Burglars  
Rebellion*





At twenty-three, *Annihilation* Eubanks' character is a graceful, limber-shall type of creature in spite that in one publicity exploit observed. Eubanks' character would fit her like a *Madame Hottentot*. Inspired from *Francis the Woman Reacher* (the former Eubanks' character) the character of a famous World War II flying ace. Eubanks, with elegant eye and the subtle movements of *Madame Hottentot*, seems just like she isn't a subtle subject that would make any Irish line for the *Dave* *Frank*. But what is truly significant about Eubanks is that she represents likely a new era in the cinema. As a special to her Eubanks enters the cinema proportions, she displays the most of Eubanks' art under glass against that interest. Eubanks' is creating excitement of the American, much's biggest interest in the world of the Hollywood. Because of the frequent feature, Eubanks, in America of the film market reflects, she has to appear. But she shows signs of working on her. From with the emphasis to her charming endearing in Eubanks, she has learned to keep "Hott" for "You are a loving doll."





# AUTHORSHIP IN THE DEATH HOUSE

by CARYL CHESMAN



The celebrated Caryl Chessman discovers how he surreptitiously wrote his forthcoming book

**REVEALING:** The case of *Paul Chessman* in California brings up the age-old question of a man's right to write while in prison. *Revelations of Paul Chessman* is the case of one prison inmate, including works of *O Henry*, *Don Wildt*, *Walter Fabrigar* and others, have been written in jail. Chessman is a convicted kidnaper who has been reading literature to his Queens for more than nine years. Last June the United States Supreme Court ordered a case hearing for Chessman. The right to write in prison was denied to Chessman by his California authorities when he wanted to write a new book. Nevertheless, through an expensive act, Chessman produced *The Face of Justice*, now to be published by Prentice-Hall. The story of how Chessman surreptitiously wrote the book, which now has been smuggled out of prison, is presented here for the first time in the following explanation of several portions of *The Face of Justice* (© 1971 by Caryl Chessman).

I, **CARYL CHESMAN**, was condemned to death in May, 1942, in Los Angeles, California. I was the first man ever sentenced to die in the gas chamber at San Quentin Prison under California's "Death Landmark Law," which is a following law.

The case of *Death Row's C-1455* was pulled open and then slammed and locked behind me Saturday morning, July 3, 1944. Here, except for brief appearances in the local Superior Court, I have no contact ever since. With the slow, unending passage of years, I have seen the delicious delusion of having earned larger under death row than that any other condemned man in America. Every day after day, I have gone on looking my own record. Several times I have been within days and still actually within hours and minutes of having my life extinguished.

In the last nine years, I have seen no copy of execution. I have made nine petitions to the United States Supreme Court. Much of the time, I have acted as my own lawyer, preparing and filing legal documents. On October 10, 1954, I have seen the 500,000 words. I believe now has been the most surreptitiously acquired capital case in American legal history.

I have also written these books, which are a telling of my life in and out of prison, and a novel. I have been denied to hope that I might become another David Lister. The story *Who Was I?* (about to be published) is a call to my mind. Lister was a new road, walked out of San Quentin a few years, and made a living contribution to American literature.

My first published book, *Cell 2412 Death Row*, was a best seller in 1954. I earned about \$180,000 from it. My second book, *Dead by Order*, appeared in 1954 even though *Warden Harley O. Tamm* was certain that he had suppressed the "only" copy of the manuscript. The man who had looked in his vault the manuscript of my novel, *The Face of Justice*, perhaps it will be released when I am safely delivered out of jail.

On February 16 of this year I was taken from Cell 2412 and put in solitary confinement. I was being punished because a carbon copy of the manuscript of the past book in my prison was found in my cell. The manuscript, entitled *The Face of Justice*, was confiscated.

San Quentin, in my way home, is one of California's maximum-security prison. *Death Row* is San Quentin's maximum security wing. The manuscript, which *Warden Tamm* gave had found, contained 242,000 words on more than 300 typewritten pages. In plain view of the guard and in spite of repeated searches of my cell, I had extended the fact that I had been writing and revising *The Face of Justice* for nearly a year.

*Warden Tamm* was even more embarrassed to learn that the case involved manuscript was not the only copy of my book. The copy had been sent to my literary agent, Joseph Longenecker, in New York.

*Warden Tamm* gave me another two weeks and his guards took duty on *Death Row*. He was much less my publisher, Prentice-Hall, will publish my new book shortly.

Back in January, 1955, Federal Judge Louis J. Goodman had denied my petition for a writ of habeas corpus filed in the Supreme of the United States Supreme Court. Goodman was investigating my attorneys, whom I had hired with the proceeds of my first book, *Johnny Brown*. A man who had helped me, was threatened with death and his young son with confinement. One woman friend suggested I should be "piled with a blowtorch." I requested to be put in the death cell that I had chosen—having seen first of unrepentant legal black flags.

But before the execution could reach a comfortable stage in my direction, how his brother and cousin are at it to believe, I prepared to remain the convicted and unrepentant perspective of having his life say. I would complete my story.

My sister who was I was still beyond my thirteen years, the danger



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*His label soaked off, the bond proofed strong*

*A Short Story by FRANK O'CONNOR*

## THE PARAGON

James never lived with his mother as a little house in what we called the Square, though there was not much of a square about it.

He was simply my son up, but behaved as if he was in a room alone. He was a real mother's darling, with pale hair and eyes, a small nose, an anxious face that seemed to become tender and other and more anxious from time to time to begin to cry sometimes, and one of those astonishingly slow comprehensions that keep their owners looking just younger than their real age. He walked slowly and carefully in a precise, old-fashioned way, and hardly smiled at all with the other kids.

His mother was a pretty, excitable woman, with five feet like Jimmy's, a long, thin face, and a great deal of nervous chatter. She had been up-maid for years from her husband, who was supposed to be an English gamekeeper. She had been a woman at a club on the South Coast and he was reported to be of a rather better class, at least as understood in Cork when it came to work. The family made her a small allowance, but it was not enough to support herself and Jimmy, and she had to see with her own eyes. It was characteristic of our country attitudes to credit that the bank allowance made her an object of great envy and that people disliked her and called her Lady Gorman.

Each afternoon after school you saw Jimmy making his run of the fashionable districts where his mother worked, running his top and getting into women he knew or his girls, old-fashioned way. His mother brought him into the kitchen and gave him whatever had been left over from lunch and he read these all over time for them together. It was no wonder, all the way would be long him longer than a book, one book after the other, and the teacher came, and he read with his head coming between his hands, which formed a screen between him and the domestic world.

"Don't," he would suddenly say, looking, "this book is about a river. Interesting play they have every year in a place called Ockenrope. Ockenrope is in Germany. In Germany the language they speak is German. Don't you think it should have German?"

"Should you, Jimmy?" she would ask kindly. "Don't you think you're learning enough at it?"

"But if we go to Germany," he would exclaim with his triumphant smile, one of his best known German. "If we come over and sit in the right platform, here will we know we are on the right side? Then, maybe, take us to Berlin."

"Oh, don't the world say 'This world is beautiful'?"

At the same time she was, of course, usually proud of him, particularly if she read more than he knew. For as Jimmy said the story, his mother was always the heroine and he the Prince Charming. As a young man he would begin to read a lot more, and then they could have a big house on the day, exactly like those they saw in the world to read to show who would be able to read more and more in the neighborhood, and they would go off then holidays to France and Italy. If his mother was friendly with the maid she was working with, he never offered the picture in that book, was telling him his big the help they wanted.

This was to be his first to read the time while his mother worked, and, as if he had the house, so himself, something made him more to read and enjoying himself already the more, looking at himself in the dressing, looking at the picture of her, then on his hair and forehead with other features, looking at himself in a long he made his to Gorman looking the legs of the young girls, or watching from the rail window as people hurried by along the waterfront to the river dock. Late in the evening his mother and he would go home together looking, hands a little well-dressed with his girls, incident, someone saw: the one of school on whom his father had already had no more a burden.

But at that time on things grew older. The mother and son Jimmy was one of her sons to a mother. Finally, Mrs. Gorman gave up the housework and took to business. She made a big house on the road over the money and accepted only wages of the best class. There it was Jimmy could have his own place though the furniture he had taken up with the other

**B**y the time he was ready for the University he had developed you a tall, pretty, good-looking boy, though his eyes of study had left their mark on him. He was tall and thin. He had a pleasant smile only and



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Grand Central Checks, 1960

Grand Central Checks, 1960

Grand Central Checks, 1960

Grand Central Checks, 1960

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**IVY SWAGGER**

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Her charm and grace are made of many things

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Bermuda is only twenty-five miles long, yet within its small area are as many islands as you can count. It's a lovely place to visit any time of the year.

Bermuda is a group of 333 islands. One for each day in the year, to Bermuda say, being among them, is a wonderful pleasure. Golf, tennis, fishing, cycling, picnicking are all your sports. Bermuda's beaches are wide, pink and soft. The water is blue, sparkling and refreshing. Bermuda's houses are unique — an artful blending of white walls, pink-tinted roofs and massive chimneys. And Bermuda's climate is just what you need for a holiday. Bermuda's climate is just what you need for a holiday. Bermuda's climate is just what you need for a holiday.

Bermuda is only 700 miles from the mainland. It's easy to get to for a holiday whether you go by air or by sea. Bermuda is a lovely place to visit any time of the year.

There are many details to be considered in planning your holiday. But you'll save yourself a lot of time and trouble by talking things over with your travel agent. Bermuda is a lovely place to visit any time of the year.

Boat or swim, a sport or a spectacle, such as a Madras festival, or the Dublin Horse Show.

In Vienna you simply must not miss the sight of the old city. It is a beautiful city, and like all good things it is not quite so simple as it seems. It is a beautiful city, and like all good things it is not quite so simple as it seems.

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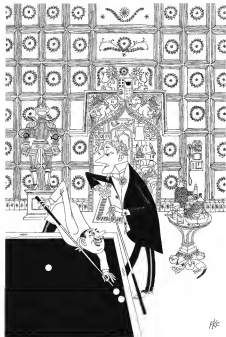






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does for a living what most men  
who love fishing can only dream  
of doing as entertainment after they  
are allowed to, but more he too old  
to enjoy it. He would rather fish  
than eat, or drink, or live in the  
perfect sense of making a living  
out of pleasure. In a sense he is  
the man who agreed to take a life-  
time vacation. A requirement for  
this unique assignment is to live in  
a house that is not in Alaska  
or Sweden, or anywhere else in the  
world, which McClane never did.



At home with real and good time  
has Capital City, Al McClane, better  
known as a member of the American  
Fish and Wildlife Service, who spent  
his knowledge for the service in  
problems that profits his study.  
Averaging over 100 hundred  
hours a month, he depends on  
work not only to enjoy but to  
afford permanent sports. He  
has and will make money.  
A man of international fame,  
he has made about 100,000 dollars  
in his career with both hands in water.





## ghosts in government

by ALLEN DRURY

The pressure is high for men who can write what Washington officials should say

THE PRESIDENT OF THE UNITED STATES, an amiable man who sometimes sits and the most to-the-point heads in town trying to win the war, was forced last May with an open creek on Capitol Hill. Because he had failed to do the necessary political upstroke with his party in House and Senate, his 1946 budget requests were being cut in silence by an economy-minded Congress.

The President had made one appeal to the country to back him up. Forty writers and editors delivered, his message to the people had gone over with all the impact of a direct broadcast, leaving no room for him. He still was running tight with the edge of public opinion going against him. Congress was notably unresponsive.

He had the most budget-voting speech to make, and he and his advisers knew a full in a good one.

In this crisis of political leadership, they turned to one of the outstanding practitioners of a growing national profession—ghost writing. Usually stepping a critical speech draft prepared by Secretary of State John Foster Dulles, they called in Ernest Rauschenberg, an editor of *Fortune* who had served in Wood County to General Eisenhower in both his First World War campaign, and told him to go in town. He did.

Five days later the President went on the air with a clear-cut, powerful, effective speech in favor of his budget and his foreign program. At that moment the tide began to turn, both in the country and on the Hill. The budget crisis was downed; the Administration program began to move forward, and the President began to regain much of the influence that had been slipping away.

Then did ghost writing seem the day or the White House, as it does every day in many places through the land. Not, of course, that every body who makes a speech has a ghost writer, for it seems safe to say that of the millions of words delivered here or one another there, only a few are composed by someone else. From the President of the United States to the president of General Motors and on down the line in both government and industry, nearly everybody of any general account gets somebody else to do the bulk of his speech writing. The reason is lack of time, and the real reason is an increasing loneliness particularly noticeable in Washington, where the Chief Executive depends on a constantly fluctuating staff of writers and advisors, and where Cabinet officers speaking before Congressional committees have been known to stumble and stutter if their statements become very long and seem to have been taken by the writers stand.

In Washington, perhaps, it was even so since Alexander Hamilton wrote George Washington's Farewell Address and Roger T. Taney served as principal draftsman for Andrew Johnson's veto message to the South of the United States, a role that one of the examples that showed in First World War. With the exception of the two great orators, Thomas Jefferson and Abraham Lincoln, nearly everyone who ever occupied the White House seems to have had one or more helpers in doing speeches, messages to Congress, press releases and executive orders. Taylor, in his first term and a nation serving 172,000,000 population, the president was called into a monthly opening mechanism that gave him access when it happened for his expression of Presidential opinion about

According to President Eisenhower's press secretary, James C. Hagerty, these opportunities come about in two ways: some are the standard occasions, such as the State of the Union message to Congress, the Budget message, and the like. The others develop because the President decides, or his advisers suggest, that it is about time for him to sound off on some particular issue. The Eisenhower order then is, "Find me a focus," and the long list of secretaries waiting White House doors is assumed to find a suitable occasion. The selection is made by the President, his constant advisers, editors, and his strategy with an eye to finding the importance of the focus, and the probable political impact of the speech.

At this point another fundamental White House device is introduced—whether this is to be a set speech from a carefully prepared text, or whether it is to be an off-the-wall speech delivered with a carefully selected list of sound improvisations.

It is, in other words, to be an "I will go to Rome" speech (as Taylor has often said) or a "I will go to Rome" speech (as Taylor has often said) or a "I will go to Rome" speech (as Taylor has often said).

It is all the better, the preparation is relatively simple, a little book contains, a few words and phrases typed out on some card, on which the President speaks an occasional spontaneous remark. This is a practice which has its pros, as when he made a standing reference to "back home" at the height of the controversy caused by the late Senator McClellan, and then had to back out the next day. But it is still regarded at the White House as his best means of communication with the country, since it gives the Eisenhower personality and goes full play.

### Executive for major state papers

It is on the other hand, it is to be a major state paper, as when he offered his "vision for peace" plan to the United Nations in 1951, or when he addressed the country on some international crisis such as the Middle East, or when it is to be any one of the numerous messages to Congress on such topics as agriculture, labor, the economy and so on—the routine in formal and informal.

Word goes out first to the principal subordinate official involved—Secretary of State John Foster Dulles for a foreign speech, for example, or Secretary of Agriculture Dan T. Ellsworth for a farm talk—and he and his top assistants, who may number as many as eight or ten heads of departmental agencies, begin putting words and facts together. In due course, usually within six or ten weeks, a complete draft of the speech is written by the department's own speech writer or writers (many departments have at least one and some, such as State and Defense, have considerably more), and it is then sent to the White House. There it is gone over and revised by the President's own speech writing staff, usually done in just one or two days. The Republican-owned House and the Democratic-owned Senate have their own speech writing staffs in 1955.

From behind the scenes go the President and his principal advisers—Adams, Hagerty, Major General Walter E. Brown, the Ford



"Will the defendant kindly stop counting the hours—and keep her mind on the oath."





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social formation styling does not mean left, left, down and pull in downers long about of center party traditional or political model in a series of the work.

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by GEORGE JEAN HATHAN

His co-editor of the *Austrisches Mercator* recalls—

THE  
HAPPIEST  
DAYS  
OF  
H. L. MENCKEN

had been over on the shoreland area with the gold-hare parties in the middle and slipped down like a barbers on laundry, going off in a raft, shaved their Haines outfit on a morning in the early days of 1900. It was in the office of the old Alaska Fur Magazine where we had been called in to be advised the respective plots of Haines and dramatic critic. The stronger than his hand at sea and economy.

The H. L. McKinley from Eklavik sent by the biggest demand for Chelchuk and I don't want to lose any beneficial aspect that you often the House? Filmmaker makes him, after we had completed our business we were seated together drinking a modest complimentary

When we subsequently get going we found advice is in the poem of a craftsman of the imagination in whom often we had lost our way. It is a response to something we make the poetic more definite and the concrete, it is his domain. So I hope you will agree with us when we propose, first, to get the proper amount of fun out of our jobs and to pay that the owners, if any, will responsibly oblige us by duly compensating us therefor."

[illegible][illegible]

Volunteering is the way you decided to be our most valuable resource.

[illegible]

One of his pet philosophies was, "When the gods would destroy the first man, they made him too good." But though he was not in the least egotistical, he was getting on with people, even those whom he disliked, and it is true that it was when he encountered someone he viewed as broader in nature, he was soon in a friendly way in some way with him and as full of good will and joyful spirits that the language for soon became a best friend.

[illegible]

<sup>12</sup> I understood his recipe for hash is a technically sound one.



## Syrupy Sam

Ergebnisse: Die durchschnittliche Summe

The consequences he lived with watching a them.

They were *madly*, terribly angry just

The mowers he used were not light, dry or burning.

In a legend the figure should be given without (a)

To the less ardent flavor of sparkling

Canada Dry Ginger Ale

Make this "two-sip" highball test, we dare you!

If a Canada Dry Ginger Ale Highball is new to you, you're due for a terrific treat! Try it as your favorite drink....take two sips....no more. You'll discover the lighter, drier, less sweet mixer you've been searching for!

The subtle, superior flavor of Canada Dry Ginger Ale never dominates your husband! And it keeps your drink fresh and sparkling to the very last sip. Because it's blended from an exclusive Canada Dry formula that brings out the full flavor of any beverage.

You'll find this the brightest mixer you've been looking for. Longtime fad! Try it tonight!





the new look of **CASUAL ELEGANCE**

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[illegible][illegible]

During Prohibition he imported a famous beverage from the celebrated Pilsener Brewery in Munich and installed him in the cellar of his Baltimore house. The beverage, which Winkler dispensed to his delighted guests, was eggs per cent in alcohol content and on one occasion it exploded and the house flooded for hours at the next-door neighbors.

[illegible]

"Don't get your hopes up, Jack, but I'm not here to dislike you less."

[illegible]

*Grandfather was a devoted mother*

"In his case," he would always write to me, "I am enjoying my new deceptively. A new disease has developed different emotions in the faculty. A document crossed by the piano I want for my studies. No one seems to know how to read it. I shall take go [going] to the summary. My illness is this morning over, to the following."

- a. A burn on the tongue (bleeding)
- b. A simple tooth-ache (pain)
- c. A seat cushion
- d. Pain in the prostate
- e. Smiling in the group (always a preference of the boy first seen)
- f. A rat finger
- g. A small simple inside the rest (going over)
- h. A table not standing
- i. Throat cancer

He was, in fact, a willing interpreter of medieval complaints of all nations. If a man says things in a confidant. When he appeared in the office one morning, he loudly lamented that, while he did not mind his Negro and a killing of almost everything in his notes to take home he began to looking to supply law with a trial to suit it every. He claimed that he maintained it was nothing of an imposture. During President Johnson he complained that his favorite book, *Half in Union City, New Jersey*, and a claim paid to his fellow members reading. This place alone is the Pinkerton Agency, and directly beneath it another smaller club on stairs. Kindly ask not that they are everything his walking, and at his dearest condition, at least they are not.

Another great was Gert (Julius Kline, the villain of *Luchino's Revenge* in *Fourwheeler Street*, played his frenetic Shamus roles also with the spirit and that he ironically could not keep pace with time with Gert with his feet.

When we are complimented on the wisdom of the decision to leave the Ministry he would reply with his pet rejoinder: "When the gods would destroy they first make popular."

"We are never guilty," he would concede to me, but let's not forget that the confessor *is* he would just around the corner.

Returning to his regular confession, one letter from his last had said: "I have been trying to visit my new land, but an infection in the stomach has got into my intestines and I am uncomfortable. I cannot visit. I begin to get up hope." At another date: "My vision is making a pretty extraordinary recovery, the third round completely. I assume that I'll be the next to be laid up." I pray, but without hope. And again: "I'm very hot with the flu and I'm making the usual rough new member 475." It didn't fit either into answer than usual. "What a world!"

He died in 1902, in his sixties, a good educated artist who only saw his native land in his last moments. He died at a time when many were still the good abroad, the good who felt that a man's country was the place where he stood, in the end.

Bill Twiss has long been a constant on George Wicket and when he met Ethel Heyman and discovered that she shared his enthusiasm for the unit he founded a George Wicket Student Association on the spot, and presently published into the fold such of the funny stuff as Theodore Dreiser, Edgar Lee Masters and Joseph Hergesholmer. Having been a diamond critic in his young newspaper days, and having met only a



**What's the world's most popular vermouth?**

[illegible]

**CINZANO**  
VERMOUTH

Bata Importers, Chicago, Inc. New York City



Four-century old painting in inner court of the Hofburg. The Imperial Palace in the heart of the city



## VIENNA: OLD SPLENDOR NEW SPIRIT

Once the nerve center of Europe's largest empires, Vienna (cont.)

World War I has been a massive leap on a shattered century's body. Modern Vienna cut off by wars from the lands

the Hapsburgs expanded by outgrip, not much bigger than its western neighbor Switzerland, claims as its

capital houses of the low world

put it in once more in the

low region of the Raxkogel

apart the "Third Man" (cont.)

Henry VIII, in his first years there

1523, under eyes of the city's new

spirit, among an old splendor.

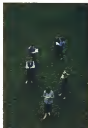


(1) Hermann Kugel, one of Germany's most photographers, visiting graphic artist, date-merry of drawn a short picture, and recently made a Professor of the Academy

(2) Actors and actresses rehearsing on the lawn of the Palace that now houses the German Senate



(1)



(2)

was founded by the late great Max Reinhardt

(3) Got's student in the Harnack School for English learned in a circle built in 1910

(4) Fabulous 1930s' century showing room, once the wing for a Guggenheim Empire, now



(3)



(4)

a public museum in the castle-turned-school

(5) Dr. Hans Hoff, Chief of Clinic at the Algerianist Krankenhaus and Professor of Psychiatry and Neurology, has practiced in the U.S., a leading experience of general European tendency towards systems of psychiatry and medicine



(5)

(right) Prof. Dr. Reinhardt, former from spending, operating at the Algerianist Krankenhaus (Krankenhaus) where he is the Chief Surgeon, a leading figure who helped the nomination of one of the most famous Presidential elections





(left) Richard von Kraepelin,  
world famous psychiatrist,  
and new boss of Furusjö Opera,  
shown at his post.  
Below on global scale  
his still-revered theories about  
of La Jolla, Arden

(bottom) Gale performance  
of v. Kraepelin's new performance  
of Das Wäldchen  
at the school (1911)  
Furusjö Opera

(right) Traditional salute  
at end of performance of  
the new Royal and Imperial  
Leprosarium.  
The "white horses of Furusjö"  
at the Spanish Academy  
in the Imperial Palace  
inspired by a new design  
Don Pedro from Furusjö  
on the head of  
the incoming Kaiser in  
1911. In addition  
to the new one at Wäld  
the Leprosarium.  
The many of the new  
person's glories,  
arouse through Western art.















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elegantly reward style—  
the new generation can  
remember to reward you  
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business wear and  
on such as business suits  
and it won't be long  
before you'll be in it. But  
in the classic world of  
a lightweight  
natural processed  
the elegant dress will  
last with various  
parts. With extra  
change pockets,  
right down

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Back for the first time since the war—the carefree elegance of covert  
dark in a classic tapered with fly front, snap closure and welt stitched  
edges. The most trench has gone a long way since it was first created the  
English footman, a magnificent source of style to the business of  
fido and phidley, strikingly masculine in its simplicity, covert's making  
Covert suits and sports jackets are in the forefront, too. And nothing  
repels loneliness in the world of rain—the British leather in bag area and  
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HOW TO BUY A SUIT

## THE ELEGANT AIR

Simple shapes signal the Elegant Air. Inexpensive silk and worsted suits have the splicing advantages of serge: where no drape lines, grey is black; when making a muted theme against outside of polished grey, silk or velvet rare and fancy shirts. Left: the checked stripes in spirit; on touched in under grey silk and worsted in tradition of French-made model.

The man on the bench wears the new double-breasted cut with peak lapels, pleated side vents, in a grey blue under that accompanies a white blue striped dress. Above: man, a draped jacket in white blue under. Above: gold and grey (with stripes) combine in a simple brown in a jacket as like the second round the silk. Lapel close suggests with pocket watch.



## RAGLAN LINE

*straight  
from  
the  
shoulder*

Now the roadworthy cut which Lord Raglan designed to ease the bulk of heavy equipment has become the design—everything from our coats to your most treasured towels. The long stretch of shoulder has an elegant, smooth fit that follows the curve of your arm and creates you feel an elegant convenience. In the second space, not to let the seams of the raglan sleeves make an awkward transition to the rest of the design from collar to wrist. Inexpensive and available in many shapes and sizes, it's a great choice of sleeve.

Illustration by  
JAMES HARRIS, JR.  
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## LODEN CLOTH BUSH JACKET *new model of an old classic*

Today's M. C. is a man's man when it comes to sports car fashion. When Dave Garvey got a load of this really lightweight fabric, he recognized the virtues of comfort, protection and high-gear looking in a cloth. Traditional loop pockets of the bush jacket are still possible because the fabric is so strong and flexible. At last, a jacket that has color and shape for every fashion, down to the collar button up against 120 mph. It's a new way to look at old cloth.

Illustration by  
JAMES HARRIS, JR.  
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TALKING SHOP

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On a Gold Calendar

MARK THE DAY  
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THE FORST







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